The Department of Music

of

The University of Alberta

presents

DONALD ROSS, clarinet

assisted by

BILL CHRISTENSEN and MICHAEL ROSE, piano

Sunday, March 9, 1980 at 6:00 p.m.
Convocation Hall, Old Arts Building

Sonata in F Minor, Opus 120, No. 1 (1894) . . . . . Johannes Brahms (1833-1897)
Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Bill Christensen, piano

Fantasia (1965) . . . . . Frigyes Hidas (b. 1928)

Michael Rose, piano

INTERMISSION

Fantasiestuck, Op. 73 (1849) . . . . . Robert Schumann (1810-1856)
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Bill Christensen, piano

Trio (1943) . . . . . Antoni Szalowski (b. 1907)
Allegro
Andante
Gavotte
Allegro

Delaine Peters, oboe
Brian Berkowitz, bassoon

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr. Ross.

Johannes Brahms' (1833-1897) meeting with the clarinetist Richard Muhlfeld inspired a fervid outburst of creativity in the closing years of his life, much like Mozart's meeting with Anton Stadler. The two opus 120 sonatas are part of four chamber masterpieces for the clarinet that are unequaled in their technical craftsmanship and demanding emotional intensity.

Frigyes Hidas (b. 1928) is a Hungarian composer trained at the Budapest conservatory who acts as conductor at the National Theatre of Budapest. An oboist himself, Hidas works, which include several clarinet and oboe pieces, owe much to the rhapsodical improvisations and driving dance rhythms of Hungarian gypsy music.

Robert Schumann (1810-1856) wrote his Fantasy pieces for clarinet and piano in 1849, a year in which advancing mental illness was making composition more and more difficult. This piece remains however, a perfect example of Schumann's full-blown, flowing Romantic style. It's popularity is such that, although originally for clarinet, it is much transcribed for such instruments as horn and cello.

Antoni Szalowski (b. 1907) was born in Poland and studied in Paris with Nadia Boulonger, who taught so many of the twentieth century's great composers. His music is decidedly French; light, athletic and clean in the tradition of Poulenc and Milhaud.